

Progressive Studies

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Etude.

F. CHOPIN, Op. 25, No 5.

Vivace. (♩ = 184)
leggero
p
scherzando

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

dolce

S 123-5

2

29 30 31 32 33 34

35 36 37 38 39

40 41 42 43 44

Piu lento. (J. 165)

45 46 47 48

49 50 51 52

53 54 55 56

57 58 *dim.* 59 60

espress 61 62 63 64

rf 65 66 67 68

69 *cresc.* 70 71 72

73 74 75 76

77 78 79 80 *poco rit*

a tempo
leggierissimo

Measures 81-84. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 81, 82, 83, and 84 are indicated below the bass staff.

Measures 85-88. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 85, 86, 87, and 88 are indicated below the bass staff. The tempo marking *poco rit.* is above measure 87.

Measures 89-92. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 89, 90, 91, and 92 are indicated below the bass staff. The tempo marking *a tempo* is above measure 89.

Measures 93-96. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 93, 94, 95, and 96 are indicated below the bass staff.

Measures 97-100. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 97, 98, 99, and 100 are indicated below the bass staff. The tempo marking *Tempo I.* is above measure 98. The marking *smorz.* is above measure 97.

Measures 101-105. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Measure numbers 101, 102, 103, 104, and 105 are indicated below the bass staff.

123-5

ANNOTATION.

ETUDE IN E MINOR, Op. 25, No. 5. CHOPIN.

This study might be called a study in the execution of grace-notes. The figure or motive which constitutes the chief kernel of the piece, starts with the first beat of the first measure and contains a sixteenth-note, followed by a dotted eighth. This motive is retained through measure 20. In measure 21 it is altered by substituting two eighth-notes on each beat, and it is again altered, beginning with measure 29, by writing the suspension as a short grace-note, followed by a quarter-note. This makes it absolutely clear how the grace-note is intended to be played; that is, it is played *with* the upper note just as are the sixteenth and eighth-notes in the other motives. The part beginning in measure 45 has a different motive, inasmuch as the suspension does not form an integral part of the triplets.

Many places in the piece require a wide stretch of the fingers. The practice should be begun very slowly, employing several practice devices. We explain one or two of these. First, play the chords at the beginning of each beat together, omitting the second note of each beat. For instance, in measure 1, play D♯-B, F♯-E, A♯-G, etc., each with the second and fifth fingers. Next, give four sixteenth-notes to the middle voice, by repeating the two notes there found as sixteenth-notes. For instance, on the first beat, by this method, you would play D♯, E, D♯, E. While playing these four notes, hold the upper note as a quarter, and then move the hand quickly over to take the next two notes; of course, playing four sixteenths with the second finger and thumb, as before.

Try at first to make the melody at the top as *legato* as possible. The notes of the middle voice may also be reversed, the second one played before the first one. We may also combine them by repeating one of these notes, thus making triplets. For instance, D♯, E, D♯, on the first beat of the first measure, or E, D♯, E, and so on for other beats. The notes of the motive may also be played by combining the lower and the upper notes into a melodic figure, say, for instance, D♯, B, E. The order may also be changed. This form of practice will be quite appropriate in the part beginning with measure 21.

The skips in measures 42, 43 and 44 will require very careful and long-continued practice. They will probably best be mastered by conceiving the grace-note as written in eighth or sixteenth-notes. A very useful form of practice here will be to repeat the grace-notes before making the skip. They may be conceived as two eighth-notes; then the skip should be made, employing all the knowledge you have for practicing skips. Some people acquire the ability to play skips more easily than others, as is the case with every other kind of mechanical dexterity or technical skill.

The melody in the part beginning with measure 45 is found in the left hand. This melody should be very carefully brought out by means of extra pressure, the movement of the harmony in the other voices being transparently delivered by the player, producing continually changing sound masses through which runs a strong, expressive melody.

Recitation.

1. How do you practice the material in measures 42, 43 and 44?
Ans.
2. Whence is the right hand figure work in measure 81 derived?
Ans.
3. What is the general purpose of this study?
Ans.
4. Explain one method of practicing the motive as it appears in the first measure.
Ans.
5. Explain how you would practice the motive appearing in measure 21.
Ans.

For Teacher's Record

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